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ABSTRACT

The course on art education, intended for the junior high school art teacher, outlines an art program based on concepts and performance objectives. The major objective is to promote each child's development so that he is not only proficient in measurable skills and knowledge but also a resourceful and creative individual. Suggested teaching techniques include a variety of activities such as student-teacher classroom demonstrations and the use of readings and audiovisual materials to stimulate discussion. The guide is divided into the following four units: 1) Two-Dimensional Design; 2) Three-Dimensional Design; 3) Commercial Art; and 4) Architecture and Interior Design. Required and optional topics are provided for each unit. Behavioral objectives or specific learnings which the child needs to master in order to accomplish the goals are stated for each topic. Also provided for each topic is a list of suggested student activities. In addition, the guide contains student evaluation procedures, a list of art supplies and uses, an art glossary, and a short bibliography. (Author/RM)

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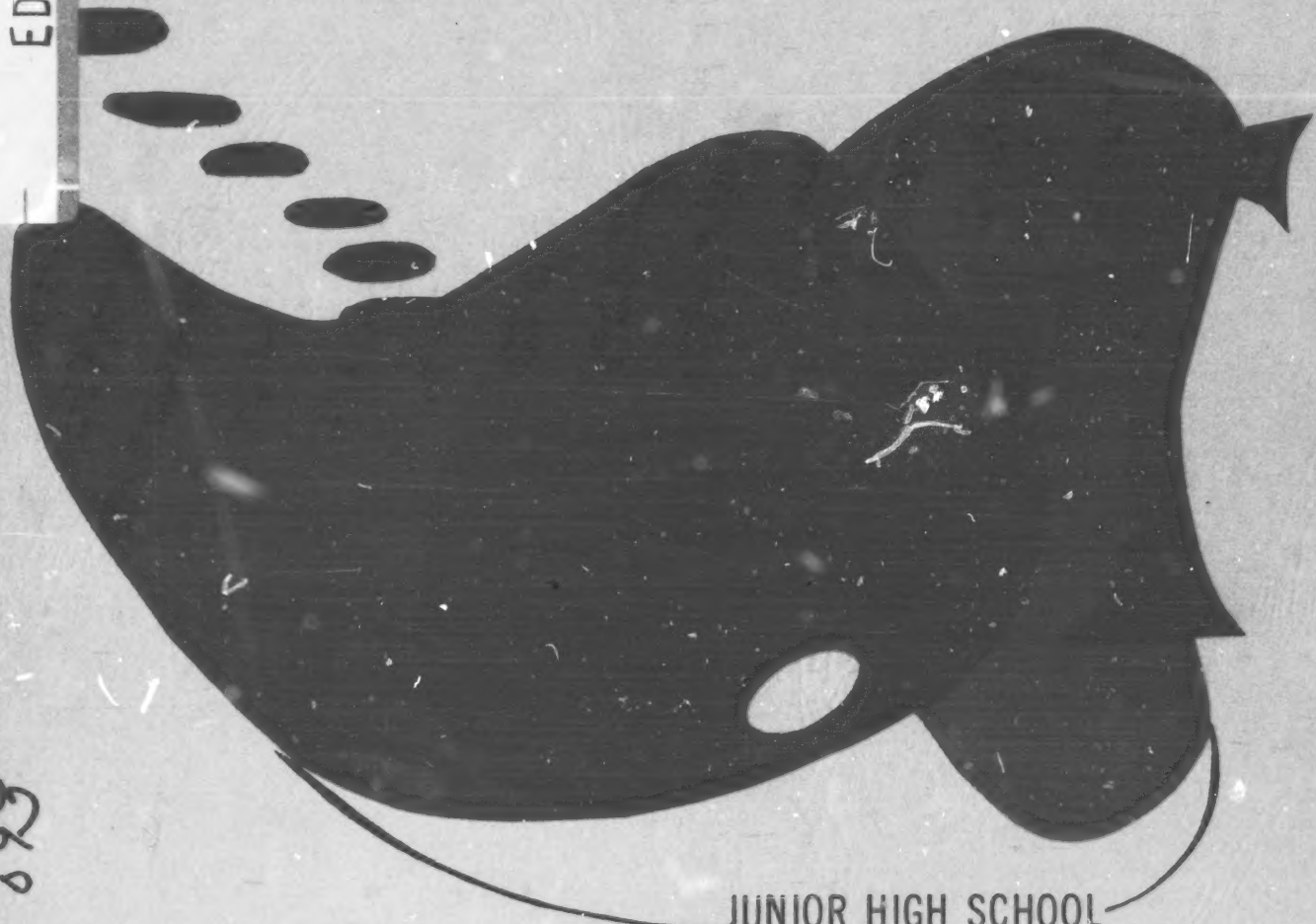
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JUNIOR HIGH SCHOOL
CURRICULUM GUIDE

PENN-DELCO SCHOOL DISTRICT

1973

ED 090067

Penn-Delco School District
Aston, Delaware County, Pennsylvania 19014

ART

JUNIOR HIGH SCHOOL CURRICULUM GUIDE

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FOREWORD

This guide is intended for the junior high school art teacher and is an effort to develop an art program based on concepts and performance objectives (behavioral objectives). Objectives often associated with art education, which require that the student "appreciate" or "be aware of" are not specific enough. An attempt has been made to state the objectives in this guide in terms of observable performances through which the student is able to demonstrate that he has acquired concepts and skills.

Limitations of time and materials restrict the number of experiences that can be offered to students during the year. More experiences are provided in this course guide than can be accomplished in one year. The program in every classroom shall contain the minimum requirements and as many others as time and materials may permit. See the Table of Contents for those parts of the guide which are required and which are optional.

Activities which are listed at the end of each section are merely suggestions for the teacher. They are not intended as exhaustive lists nor are they intended to limit the individual teacher in devising his own activities for the students.

Ann Gailus
Edward Thompson
Corinne Byar

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PHILOSOPHY

J. P. Guilford in his article, "Three Faces of Intellect," states, "It is often observed these days that we have fallen down in the way of producing resourceful, creative graduates. Perhaps the deficit is noticed because the demands for inventiveness are so much greater at this time. At any rate, realizing that the more conspicuously creative abilities appear to be concentrated in the divergent-thinking category and also to some extent in the transformation category, we now ask whether we have been giving these skills appropriate exercise."

Divergent-thinking is a skill which can be developed by the child through the guidance of his teachers. The art program is uniquely equipped to give each child exercise in learning to think creatively.

Art education is an important part of the total curriculum. It is to be supported by all who are concerned and involved with the development and realization of the child's full potential. "Art experiences are essential to the fullest development of all people at all levels of growth because they promote self-realization of the whole individual by integrating his imaginative creative, intellectual, emotional, and manual capacities; and social maturity and responsibility through cultivating a deepened understanding of the problems, ideals, and goals of other individuals and social groups."¹ Art experiences of the child are of value in helping him to:

1. Solve constructive problems through creative thinking.
2. Question, rethink and restructure, and search for answers rather than passively waiting for answers from the teacher.
3. Explore new ideas and interests, make real decisions, and to make mistakes.
4. Learn self-reliance by successfully dealing with his own problems.
5. Experience the satisfaction of achievement and accomplishment of learning tasks.
6. Set many of his own learning goals, design many of his own learning experiences, and evaluate his own achievement.
7. Accept differences in others--not only to tolerate, but also to value diversity.
8. Learn increasing self-discipline by successfully handling increasing freedom.

¹Italo L. De Francesco, Art Education, Its Means and Ends, New York, Harper and Row, 1958, p. 34.

9. Gain the satisfaction of building, not destroying.
10. Develop aesthetic awareness.
11. Understand and appreciate the works of others.

The behavioral objectives which are stated in the following pages are specific learnings which the child needs to master in order to accomplish the goals which are stated above; however, the all-over aim is to promote each child's development so that he is not only proficient in measurable skills and knowledge but also a resourceful and creative individual.

STUDENT EVALUATION PROCEDURES

Student evaluation shall be based upon accomplishment of the stated instructional outcomes--the behavioral objectives--for each unit. Students shall be expected to accomplish the objectives for each required topic in each unit. Most objectives require the performance of specific tasks; therefore, the student's mark will be determined maximally on the products of his studio work and minimally on written tests.

STUDIO WORK -

The teacher will judge each student's studio task or project subjectively upon the following criteria. The teacher may assign different relative weights to each criterion based upon the aspects of a lesson the teacher wishes to emphasize.

1. Design Elements
2. Craftsmanship
3. Originality

WRITTEN TESTS -

Topics - The teacher may administer written quizzes or tests depending upon the number of objectives requiring verbal responses within each topic (Perspective; Mural. Windows, etc.). Instead of written quizzes the teacher may prefer to evaluate the objectives through discussions and oral responses. Such total number of quizzes given during any report period may be assigned a value up to ten per cent (10%) of the student's work.

Parts - (Drawing; Painting; Textiles; etc.) The teacher shall prepare a written test that evaluates the appropriate verbal objectives listed for the part of the unit. (When the unit is not segmented into parts, the teacher will test the entire set of unit objectives.) The test may be assigned a value of up to twenty per cent (20%) of the student's work depending upon the number of verbal objectives tested and the importance of these objectives to the student's overall performance.

Marks shall be assigned according to the teacher's judgment of (1) the completion of stated objectives as indicated by performance tasks and tests, and (2) the quality of the performance relative to each objective

COMPLETION OF OBJECTIVES:

1. If a student makes an honest effort to complete the stated objectives included in the required and optional topics presented by the teacher, he will receive a minimum mark of C.
2. If a student fails to complete approximately five to fifteen per cent (5% - 15%) of the stated objectives, he will receive a mark of D.
3. If a student fails to complete more than fifteen per cent (15%) of the objectives, he will receive an E (failure) for the course.

QUALITY OF PERFORMANCE

1. If, in the teacher's judgment, a student meets the objectives at minimum levels of quality performance, he will be assigned a mark of C.
2. If, in the teacher's judgment, a student meets most objectives at average or higher levels of quality performance, he will be assigned a mark of B.
3. If, in the teacher's judgment, a student meets almost all objectives at a high level of quality performance, he will be assigned a mark of A.

Teachers will base judgments of performance and assignment of marks solely on the accomplishment of stated objectives and will be responsible for justifying the evaluation in terms of evidence of student performance in both studio work and tests. Although appropriate evaluation rests upon objective evidence, the teacher's subjective evaluation of such evidence will determine a student's work.

UNIT I - TWO-DIMENSIONAL DESIGN

DEFINITION

Two-dimensional design is that work which is flat, and is worked only in length and width, having no depth; therefore it does not occupy a volume of space such as a sculptural form. The following items are included under the category of two-dimensional design:

drawing
painting

ceramics
collage

textiles

UNIT OBJECTIVES

The student will be able to:

- * visually represent a thought or feeling through drawing, painting, graphics, collage, and textiles by utilizing the elements of art (line, shape, color, form, texture, value) in such representations. The student will be able, also, to apply verbally the art principles (rhythm, balance, unity, contrast, movement, harmony, variety) to his representations.
- * to describe in one paragraph of at least five sentences the historical setting and development of at least three of the media or styles in which he works during the course.
- * compare in at least one paragraph the use of language and the use of two-dimensional design as means for communication.
- * identify paintings by subject matter: mural, landscape, portrait, still life, window painting.

PART I - DRAWING

Required: Experiences A through E

Optional: Experiences F through J

DEFINITION:

The technique of representing form on a two-dimensional surface by means of line, color, texture, value, shape, and proportion.

MATERIALS:

- | | | |
|--------------------|------------------------|--------------------|
| 1. pencil | 7. oil pastel (payons) | 13. oak tag |
| 2. pen & ink | 8. water color and ink | 14. bristol board |
| 3. crayon | 9. construction paper | 15. charcoal paper |
| 4. charcoal | 10. newsprint | 16. bogus paper |
| 5. felt tip pens | 11. drawing paper | 17. rice paper |
| 6. chalk (pastels) | 12. water color paper | 18. tissue paper |

A. CONTOUR DRAWING - required

DEFINITION:

A line drawing delineating the external characteristics or boundaries of a shape or form.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * construct at least five drawings using the contour method.
- * distinguish between contour drawing and other drawing techniques.
- * construct five drawings in a variety of media using various properties of line.
- * identify or describe ways in which contour drawings can be a means for communication.

B. GESTURE DRAWING - required

DEFINITION:

A drawing in which the essence or movement of the form is captured through a quick sweep of the pencil.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * demonstrate the use of line as an element of drawing.
- * produce a composition involving two or more figures incorporating movement.
- * construct at least ten gesture drawings that will illustrate (1) essential movement of forms and (2) the creation of mass.

C. BASIC SHAPES - required

DEFINITION:

Simplified forms such as squares, circles, triangles, rectangles, and their 3-D counterparts: cubes, spheres, cones and pyramids, and cylinders.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * produce a shaded drawing of a cube, cone, rectangular solid, sphere, and cylinder.
- * construct two drawings of realistic objects incorporating several basic shapes and forms.

D. PERSPECTIVE DRAWING - required

DEFINITION:

A system for the representation of three-dimensional objects in spatial recession on a two-dimensional surface.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * Execute two drawings as follows: (1) one-point perspective and

(2) two-point perspective.

- * given any appropriate medium of the student's choice, construct a two-dimensional theme indicating depth by employing the techniques of overlapping, diminishing size, and converging lines.
- * construct two drawings of familiar environment, one indoor and one outdoor, demonstrating either one or two-point perspective.
- * given a presentation or reference regarding the historical development of perspective, the student will be able to summarize the development of perspective in one or more paragraphs.

E. PORTRAIT DRAWING - required

DEFINITION:

Picture of a person, especially the face.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * draw a portrait from the front view, three quarter view, and the profile, exhibiting proper proportion of facial features in all three views.
- * demonstrate in a drawing the ability to capture the spirit and characteristics of the subject, not necessarily a photographic likeness.
- * describe in at least one paragraph ways in which portraiture can be a means of communication.

F. STILL LIFE - optional

DEFINITION:

A drawing of inanimate objects.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * produce a black and white composition involving at least three objects, given a medium selected by the teacher.
- * draw a still life arrangement that expresses good use of design principles.
- * given three artists' reproductions selected by the teacher, describe in at least one paragraph how a different mood is created by each.

G. LANDSCAPE - optional

DEFINITION:

A view of scenery or the outside environment showing trees, shrubs, flowers, etc.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * draw a landscape using two-point perspective.

- * develop in a composition subtle feeling of depth achieved by using overlapping forms without overt reliance on formal perspective principles.
- * render realistic representations of three different trees using a variety of media.
- * construct a landscape drawing with a foreground, middle-ground, and back-ground.

H. DRAPERY AND SHADING - optional

DEFINITION:

A drawing depicting the value changes within the folds of material or the high and low areas.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * develop two drawings of drapery using different media, show the structural significance of the folds and demonstrate the use of at least four tones: white, light gray, dark gray, and black.

I. DISTORTION AND CARTOONING - optional

DEFINITION:

A fun type of drawing in which the artist can change what he sees and make it look the way he wants. It is an oversimplification.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * construct a series of five drawings using distortion of form and shape to progress from realism to abstraction.
- * draw a caricature of a known person depicted through cartooning.
- * given a presentation by the teacher, describe in at least one paragraph the historical development of the cartoon and its significance as an art form.
- * given any cartoon selected by the student from a newspaper, describe in at least one paragraph how the artist is communicating a significant message.

J. MATTING - optional

DEFINITION:

A way of framing or finishing the drawing.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * demonstrate at least one method for matting and displaying a finished drawing.
- * demonstrate good craftsmanship.

PART II - PAINTING

Required: Experiences A and B

Optional: All others

DEFINITION:

A two-dimensional means of expression through the use of basic elements and principles of art by means of a pigmentation or color process in which the water or oil based paints are applied to a surface.

MATERIALS:

- | | | |
|------------------|------------------------|-----------------------|
| 1. water colors | 7. palette knife | 13. water color paper |
| 2. tempera paint | 8. tempera - india ink | 14. masonite |
| 3. finger paint | 9. house paints | 15. matte board |
| 4. acrylics | 10. brushes | 16. water containers |
| 5. oils | 11. canvas | 17. turpentine |
| 6. inks | 12. canvas board | 18. linseed oil |

A. STILL LIFE - required

DEFINITION:

A painting of inanimate objects.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * demonstrate by producing a series of at least six ten-minute drawings the ability to mix primary colors to produce variety of secondary colors, to utilize a variety of brush strokes, and to create a mood through the selection of colors.
- * given a presentation by the teacher emphasizing the use of lighting effects by at least three old masters and three contemporary artists, describe in at least one paragraph how the techniques of two (one old and one contemporary) artists compare.
- * produce a still life in any painting medium and utilizing lighting and color to establish an appropriate mood.

B. LANDSCAPE - required

DEFINITION:

A painting of scenery or the outside environment.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * given ten reproductions of the works of famous artists, identify in writing two of the principles of design most emphasized in each.
- * produce a landscape in any painting medium using good composition and aerial perspective.
- * create a landscape in any medium demonstrating how color differentiates foreground, middle-ground, and back-ground.

C. PORTRAIT - optional

DEFINITION:

A painting of a person, especially the face.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * produce a portrait in any painting medium.
- * describe in at least one paragraph the historical development of portraiture as an art form.
- * develop one portrait composition which is not traditional in either color or shape.

D. MURAL - optional

DEFINITION:

A type of painting in which the paint is applied directly to a wall or ceiling.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * given a reproduction of five murals from different historical periods, identify the historical period represented by at least three of the murals.
- * given any one method for the production of murals; describe in a paper of at least two pages the historical background, the process, and give an example of one well known representation.

E. WINDOWS - optional

DEFINITION:

Direct application of tempera paint to a transparent surface.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * through the use of water base paints, design a window painting.
- * develop a window painting resembling stained glass.

PART III - GRAPHICS

Required: Any one experience

Optional: All others

DEFINITION:

There are various methods of printmaking which will be further described in this section; basically it is the application of some medium, usually inks, to a surface and the stamping or pressing of this surface to leave an impression on another surface.

MATERIALS:

- | | | |
|------------------|----------------------------|-----------------------|
| 1. linoleum | 6. stencils | 11. fabric background |
| 2. wood | 7. oil and water base inks | 12. carving tools |
| 3. crayon | 8. brayers | 13. scissors |
| 4. silk screen ; | 9. make shift press | |
| 5. objects | 10. paper background | |

A. LINOLEUM PRINT - optional

DEFINITION:

Cutting away a design on a linoleum block, inking it with a brayer, and then impressing it on paper.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * design, cut out and pull at least three prints on different papers from a linoleum block, applying the rule of reverse order.
- * write at least one paragraph describing development of graphics in any one of the following cultures: Germany, Poland, Japan, China, United States. Describe in one paragraph the contributions of a famous artist to the field of graphics. (Dürer, Hogarth, Kiyonobu, Lautrec, Harunobu)
- * describe in at least two paragraphs how the use of graphics has contributed to the field of communications.
- * define negative and positive space and cite an example of each.

B. WOOD BLOCK - optional

DEFINITION:

Cutting away a design on wood, inking it with a brayer, and then impressing it on a surface.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * design, cut out and pull at least three prints on different paper from a wood block, applying the rule of reverse order and applying the feeling of the wood grain to the basic design.
- * write at least one paragraph describing development of graphics in any one of the following cultures: Germany, Poland, Japan, China, United States. Describe in one paragraph the contributions of a famous artist to the field of graphics.
- * describe in at least two paragraphs how the use of graphics has contributed to the field of communications.
- * define negative and positive space and cite an example of each.

C. SILK SCREEN - optional

DEFINITION:

A method of printing in which something similar to a stencil is adhered to a fabric screen such as organdy and then paint is forced through the holes and transferred to the surface below.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * design, prepare, and reproduce at least three monochromatic silk screen prints on different papers.
- * write at least one paragraph describing development of graphics in any one of the following cultures: Germany, Poland, Japan, China, United States. Describe in one paragraph the contributions of a famous artist to the field of graphics.
- * describe in at least two paragraphs how the use of graphics has contributed to the field of communication.
- * define negative and positive space and cite an example of each.

D. COLLOGRAPH- optional

DEFINITION:

The adhering of relatively flat objects to a surface, followed by application of ink and pressure, to create the image on another surface.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * design, prepare, and pull at least three collographic prints on different papers, applying the rule of reverse order.
- * write at least one paragraph describing development of graphics in any one of the following cultures: Germany, Poland, Japan, China, United States. Describe in one paragraph the contributions of a famous artist to the field of graphics.
- * describe in at least two paragraphs how the use of graphics has contributed to the field of communications.
- * define negative and positive space and cite an example of each.

E. FOUND OBJECTS - optional

DEFINITION:

Printmaking with potatoes, spools of thread, bottle caps, etc. Ink up the objects and press them on a surface in a good design relationship.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * design, prepare, and pull at least three prints from found objects on

different papers, applying the rule of reverse order.

- * write at least one paragraph describing development of graphics in any one of the following cultures: Germany, Poland, Japan, China, United States. Describe in one paragraph the contributions of a famous artist to the field of graphics.
- * describe in at least two paragraphs how the use of graphics has contributed to the field of communications.
- * define negative and positive space and cite an example of each.

F. STENCILS - optional

DEFINITION:

Use of shapes in positive and negative form cut from paper to make a design.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * design and cut a stencil and reproduce at least three prints using different papers.
- * design and cut a multi-stencil in three colors and reproduce at least three prints on any material.
- * produce a print and be able to correctly distinguish between positive and negative space.
- * identify that stenciling is an art form that is versatile, i.e. can be used on car, fabrics, wallpaper.
- * produce a multi-stencil print using color theory and knowledge of overlapping the basic colors.
- * write at least one paragraph describing development of graphics in any one of the following cultures: Germany, Poland, Japan, China, United States. Describe in one paragraph the contributions of a famous artist to the field of graphics.
- * describe in at least two paragraphs how the use of graphics has contributed to the field of communications.

PART IV - COLLAGE

Required: Any one experience

Optional: All others

DEFINITION:

Collage is a French word which simply means, "to paste paper." Since its first use it has changed to mean pasting practically anything to a surface. Under this heading it will be treated only as a two-dimensional art form rather than as a sculptural art form.

MATERIALS:

1. all types of papers, i.e.
construction, tissue, cellophane,
newspaper, etc.
2. fabrics
3. found materials, i.e. glass,
wood, plastic, etc.
4. glue
5. surface materials
6. scissors
7. gesso
8. variety of media

A. PAPER - optional

DEFINITION:

Collage is a French word meaning "to paste paper."

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * define in writing the meaning of the term "collage."
- * identify at least five ways of adhering materials to a collage base. (polymer medium, shellac, varnish, rubber cement, gesso, paint, etc.)
- * construct a collage based on expressing a predetermined thought or feeling selected by the student. The student will be able to use principles of design and select papers with color and textural properties which contribute to the selected mood. The student will also make the decision as to whether a hard edge (cut) or soft, torn edge is most appropriate for his design.

B. ASSEMBLAGE:- optional

DEFINITION:

A type of collage constructed basically, for this unit, with low relief found objects.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * define in writing the meaning of the term "assemblage."
- * produce a found material collage which emphasizes in the composition one principle of design selected by the teacher.
- * when shown three examples of assemblage and three examples of collage distinguish between the two 100% of the time.

C. MONTAGE (PHOTO) - optional

DEFINITION:

A collage produced by using pictures and photographs.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * define in writing the meaning of the word "montage."

- * produce a well designed montage, considering the use of the elements of art and principles of design, in order to convey a message to the viewer.

D. DECOUPAGE - optional

DEFINITION:

The process of adhering a picture or design to wood, metal, etc. to achieve a decorative surface on a possibly functional item.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * define in writing the meaning of the word "decoupage."
- * produce a finished piece using the decoupage method i. e. picture on wood; decoupaged wrapping paper picture; covered functional object such as waste-paper can; pencil holder.
- * compare various edge finishes and decide which method is the most suitable in the individual's work.

PART V - TEXTILES

Required: Any one experience

Optional: All others

DEFINITION:

Refers to fabrics produced by various methods of weaving and knotting which may also be printed on, dyed, or added to with other materials.

MATERIALS:

- | | | |
|------------------------------|-----------------------|--------------------------|
| 1. yarn (various weights) | 4. felt | 10. dye |
| 2. thread (warp, embroidery) | 5. raffia | 11. paraffin and beeswax |
| 3. fabric: | 6. reed | 12. stretchers |
| (a) burlap | 7. hand loom | 13. dowel rods |
| (b) muslin | 8. rug hooking needle | |
| (c) T-shirt | 9. latch hook | |

A. WEAVING - optional

DEFINITION:

A method of producing fabric by combining threads, yarns, or strips of cloth into a finished piece of material. Weaving is usually done on some type of a loom and uses warp and woof threads (permanent and filler) or material.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * describe and contrast at least three modes of weaving by noting (1) materials and techniques used and (2) the historical or cultural derivation of each mode.

- * name at least three contemporary fabric artists and compare the work of each with primitive textile work.
- * construct a simple loom that can be used in class to produce a small finished piece of work, i. e. coathanger, cardboard, frame, or soda straw loom.
- * demonstrate various weaving patterns by producing three sample pieces done on a cardboard loom. Label each of the sample pieces and include a brief description of how the pattern was achieved.
- * add found materials (branches, nut and bolts, feathers, etc.) to a woven composition to produce unusual and varied results in the finished piece. The project should demonstrate design principles which the teacher has emphasized.

B. TIE-DYE - optional

DEFINITION:

This is a dyeing process wherein areas of fabric are tied off in order to "save" fabric from dye and/or color. After repeated tying and dyeing informal designs will appear on the fabric which are intense in color and interesting in terms of visual textures.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * relate all knowledge of color theory to the sequence of use and overlapping of colors in the dyed material.
- * produce a dyed sample demonstrating a knowledge of color theory by (1) applying dyes in an appropriate sequence and (2) by producing new colors by overlapping.
- * demonstrate creative thought and originality by using the tie-dye process to produce a unique end product other than a T-shirt (fabric for scarf or place mat; pillow cover; lamp shade, etc.).

C. BATIK - optional

DEFINITION:

Wax-resist textile process wherein melted wax is applied to fabric to block out areas of fabric or color. Once the wax is applied, the fabric is dipped into a dye bath. The areas that contain the melted wax will resist color. The process of painting on wax and then dyeing is repeated several times. Batik is an Indonesian process.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * define in writing terms in the batik area which have been previously defined for the students.
- * describe in writing in one or two paragraphs variations between the Indonesian batik process and more modern methods.

- * produce a batik wall hanging using at least three dye baths and demonstrate correct work and cleanup procedures.

D. RUG HOOKING - optional

DEFINITION:

A method of producing a rug by use of a rug hooker to form loops of a desired yarn length on a backing of burlap.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * describe in three to five paragraphs progressive changes in rug making methods from past to present. (Incan, Peruvian, American Indian, Indian, Oriental, Persian)
- * select various yarns and produce a hooked project (rug, chair cover, pillow, wall hanging) employing the principles of color and design.

E. STITCHERY - optional

DEFINITION:

An exciting and highly popular simplification of the tapestry idea for wall hangings.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * name and identify correctly ten basic embroidery or crewel stitches and discuss the most appropriate use of each stitch in producing flat work.
- * demonstrate dexterity and the ability to combine various stitches into an original piece of work exemplifying good usage of color and design principles.
- * identify various materials used in stitchery, crewel and other hand stitching processes. Materials include various thread types, needles and hoops.

F. PRODUCTION OF DYES - optional

DEFINITION:

A method of producing one's own dye colors by using various leaves, branches, or berries and boiling the colored liquid extracted from these with a mordant to dye a white or neutral fabric or yarn.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * list at least five common items that might be used to produce a dye. Be able to discuss ways of extracting dyes from different materials.

- * produce at least one dye from a common material (onion skins, tea bags, berries, leaves, roots) and bottle, label, and store the dye for use.
- * produce a textile piece using dyes produced by himself and classmates.
- * name at least two mordants and describe their purpose.

G. LATCHING - optional

DEFINITION:

Method of producing a shag-like material by use of a latch hook to fasten pre-cut lengths of yarn to an open mesh background called latch-back or latching canvas.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * produce a latched piece (rug, cushion, wall hanging).
- * describe in writing the relationship between "latching" and the Scandinavian "Rya" process.

H. APPLIQUE - optional

DEFINITION:

A method of sewing or gluing cloth, felt, cotton roving, yarn or other like material to a ground of fabric; used extensively in stitchery.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * after reading at least four articles from magazines (Handweaver & Craftsman or others) name four artists and describe briefly the methods they used in applique.
- * demonstrate design ideas from nature which are suitable for applique by taking a shape from nature (a fish, for example) and developing ten design variations based upon this fish shape and produce an appliqued piece such as a wall hanging, place mat, or additive stitchery on clothing.

I. MACRAME - optional

DEFINITION:

The process of knotting -- combining various knots into a finished piece of work.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * demonstrate an understanding of at least three knots by producing a small sample of the following: square, half-hitch, spiral.

- * Using a combination of at least two types of knots, produce a simple project of macrame (belt, wall hanging, wrist band, necklace, etc.) utilizing the principles of color and design and expressing individual creativity in the pattern. Found objects (metal, glass, beads, plastic, etc.) may be incorporated.
- * describe in at least two paragraphs ways in which macrame can be used (jewelry, sculpture, wall hangings, etc.).

J. FABRIC STENCILING - optional

DEFINITION:

A method of producing a design or pattern on a fabric ground by spreading paint or ink over a precut stencil to produce the design.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * employ color and design theory in developing a repeat design to be used in fabric stenciling and complete at least one yard of stenciled fabric design.
- * describe in two to four paragraphs how at least two historical cultures utilized repetitive designs. Be able to sketch examples to illustrate the description.

TWO-DIMENSIONAL DESIGN - SUGGESTED ACTIVITIES

PART I - DRAWING

1. Make contour drawings of a variety of objects such as shoes, bikes, people, chairs, still life objects, etc. to sharpen perceptual abilities.
2. Do gesture drawings of a variety of objects such as shoes, geometric shapes, chairs, people in various poses, still life objects, etc. reinforcing the concept of line in the environment.
3. Make several contour drawings of the basic geometric shapes to establish principles of overlapping, placement of objects on the page, foreground, middle and background placement.
4. Do a pencil drawing of geometric shapes with detailed shading, grading slowly from light to dark, reinforcing use of gradual change as well as contrast in the execution of change in light and dark.
5. Work with white chalk on black paper with either still life objects or geometric shapes and do a drawing showing highlighted areas and working from white chalk areas to black paper areas. Utilize the concept of a photographic negative.
6. Collect several photographs of landscape with architecture from magazines and using pencil and ruler, demonstrate an understanding of simple perspective by drawing in such items as: horizon line, vanishing points, labeling type of perspective (parallel, oblique, birds eye, worms eye) etc.
7. Working from a simple still life set up of cups, jars, and bottles, do pencil drawings in contour of the objects and show perspective as seen by the student. Repeat this problem several times, each time using a different perspective.
8. Do portrait drawing showing the various views of the face: full front, side view, looking down, looking up.
9. Study the proportions of the face and figure. Do some quick sketches starting with the basic egg shape head and adding features and changing face shapes.
10. Make still life drawings from materials collected in the art room such as shoes, bottles, chairs, plants, garden tools, etc. Utilize various media for still life drawing: pencil, chalk, ink, charcoal.
11. Do several landscape drawings from areas around the school. Demonstrate to the students various methods of rendering landscape, and have the student use some of these techniques in his drawings.
12. Working from set-ups in the classroom; the students should, by doing a contour drawing and then working with lights and darks, develop drawings of drapery folds that appear to have definite form.
13. Crumple a piece of paper and do a pencil drawing of it with shading, as both a study in form and light and dark.

14. Working from a comic strip, i.e. Lil Abner, Peanuts, Dick Tracy, develop several variations on the features of the characters and develop several frames of an original comic strip.
15. Select a photograph of a well known person from a newspaper or magazine and working from the picture distort it to develop a caricature of that person.
16. Using his imagination, the student can combine various parts of several comic strip characters into a drawing of his own character.
17. Select one of the students drawings and have him mat it. Discuss types of material that can be used for matting and ways of cutting edges.

PART II - PAINTING

1. Develop drawings using subject matter that can be transferred to cartoons on overhead projector transparencies and projected on a wall to be painted.
2. Do a mural with social comment as a theme.
3. Make several paintings, using various media; water color, tempera, and acrylics; with the landscape around the school as subject matter.
4. Utilizing landscape around the school, produce a painting using several approaches; wash, built up base and textured areas; magazine picture additives.
5. Working with water colors or another painting medium, do several portrait studies of front and side view, using wet on wet, dry brush and wash techniques.
6. Arrange items in a still life arrangement. Distort and rearrange the objects and attempt to do a surrealist painting.
7. Students should gain a knowledge of various painting styles and periods that they can use in their own work (such as impressionist; pointalist, cubistic, and surrealist) by studying slides and other source materials.
8. Painting on the windows of a classroom or business establishment offers the student a chance to paint with tempera on a large area. Topic areas might include: seasonal, Horoscope and zodiac symbols, social comment, mascots, etc.

PART III - PRINTMAKING

1. Develop subject matter from nature into a design stressing positive, negative, or linear qualities and produce a linoleum block print.
2. Utilize the wood grain in a piece of soft pine to produce a linear design depicting a certain mood.
3. Study various periods and styles in printmaking. Identify with each style several prominent artists.
4. Produce a silk screen print using tempera paint and organdy by arranging precut geometric or other shapes into a well designed composition.

5. Produce several prints by using pre-cut designs in linoleum, wood or found objects, and overprint on such things as newspaper, magazines, or tissue paper. Use these printed surfaces to cover a small box that could become a conversation piece.
6. Develop several different design arrangements using the same three or four found objects. Vary the colors used, to express different moods.
7. Using found objects, produce designs that might be suitable for fabric, wall paper, and border designs that employ basic block design; half-shift, half-drop, inversion of design alternating along a given line.
8. Arrange found objects into a collograph (low relief) design and print and/or overprint the design on tissue paper.
9. Reprint a design several times in various colors. Cut up the various designs and rearrange into another good design.

PART IV - COLLAGE

1. Produce a collage using various materials alone or in combination to make a statement about society or the environment.
2. Produce an album cover or poster design and execute in the collage process.
3. Collect various pieces of wood, metal, and boxes and combine into an assemblage that might be used as a section of a wall divider.
4. Use decoupage to transform a piece of wrapping paper into a framable print.
5. Decoupage the outside of a simple wooden planter.
6. Combine spray paint on photomontage in producing a small object de conversation.

PART V - TEXTILES

1. Using several simple looms (cardboard, popsicle sticks, soda straw, etc.) weave a scarf, belt, or pot holder.
2. Review the progress and changes in weaving through the use of slides and films.
3. Use a found object such as a branch and weave an intricate pattern into it.
4. Use dye on various materials (natural and man-made) to see how differently the dye reacts.
5. Tie-dye T-shirts, pillow cases, sheets, using various knotting techniques.
6. Review color and overlapping color by using cellophane in color formation. Relate this to a multi-color dye process.
7. Cut out felt patches to be applied to tie-dyed articles.
8. Study contemporary textile artists as well as primitive artists through viewing slides and reading articles in Handweaver, Craftsman, & Crafts Horizon magazines.

9. Do a batik design for something as simple as a handkerchief.
10. Study the variations possible in the rug hooking process through picture slides.
11. Do a design for a hooked rug. Execute it.
12. Study various cultural contributions to rug making including the Incan, Peruvian, American Indian, Indian, Oriental, and Persian, using magazine and book references.
13. Learn various stitching techniques which could be applied in the design of a wall hanging.
14. Use onion skins, tea bags, berries, etc. to produce dyes for fabrics.
15. Do a rug or wall hanging with the latching technique.
16. Design a wall hanging on fabric through applique.
17. Do belts, chokers, bracelets, head bands, etc. with macrame.
18. Design fabrics (drapes, sheets, etc.) with stencils while employing good principles of design. Design ideas might arise from natural forms or abstract cut-paper designs.
19. Design a wall hanging by using the various techniques listed above i. e. woven, macrame, batik.
20. Study and discuss, using Craft Horizons Magazine and Handweaver & Craftsman, various contemporary fabric artists. Compare their work and methods of production with those used in past cultures, i. e. Navaho Indian, Oriental, Egyptian, European, Scaninavian. Discuss the importance of cultural and environmental influences on final design selection.
21. List five and use two types of pierced construction in the production of a finished wall hanging i. e., incorporating dowel rods; leaving open spaces; macrame; added pieces (shapes) of metal.
22. Produce a three-dimensional wall hanging that moves into space and away from the single plane idea. The student could introduce welding rod pieces; branches; knotting; to move the visual interpretation into the three-dimensional realm.

UNIT II - THREE-DIMENSIONAL DESIGN

DEFINITION

Three-dimensional design relates to those pieces of art work that have volume and occupy space. This type of work exhibits the qualities of height, width, and depth. The following items listed in Section II are included under the category of three-dimensional design.

sculpture

ceramics

jewelry

UNIT OBJECTIVES

The student will be able to:

- * demonstrate the ability to produce well designed projects by advancing from a two to three-dimensional mode of expression.
- * name and discuss similarities and differences between two-dimensional (flat) and three-dimensional (spatial) works.
- * produce works of art utilizing all principles of color and design as well as stressing the single elements, i.e. texture, spatial relationship, value.
- * select and arrange various materials into a well thought out and designed composition or project.
- * distinguish between good and poor craftsmanship and then utilize this knowledge in producing actual projects.
- * compare the similarities and differences of various contemporary artists as well as other artists, and be able to discuss the findings.
- * verbally demonstrate a knowledge of the various methods and materials used in three-dimensional design.
- * when shown thirty slides of various sculptures describe each sculpture with one term from each of the following headings:

Type of Sculpture

low relief
high relief
free standing
(in the round)
mobile

Sculpting Methods

carving
modeling
construction
casting

Style

abstract
realistic
non-objective

The student will make at least 70 out of 90 correct responses.

PART I - SCULPTURE

Required: Experience A plus one other Optional: All others

DEFINITION:

The art of creating three-dimensional form in relief, in the round, or with moving materials. Sculpture is considered one of the plastic arts.

MATERIALS:

- | | | |
|-----------------|-------------------|----------------------------|
| 1. wood (balsa) | 10. pariscraft | 19. containers |
| 2. paper mache | 11. wax soap | 20. glue |
| 3. wire | 12. copper foil | 21. starch and string |
| 4. plaster | 13. aluminum foil | 22. hangers |
| 5. clay | 14. firebrick | 23. wire cutters |
| 6. plastic bags | 15. rub-n-buff | 24. nails |
| 7. toothpicks | 16. styrofoam | 25. hammers, saws |
| 8. paper | 17. knives | 26. boxwood modeling tools |
| 9. sculp metal | 18. scissors | |

A. SCULPTURAL FORMS - required

DEFINITION:

Any three-dimensional art form including low relief, constructions, modeling, mobiles, paper-mache, and others.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * identify four basic types of sculpture from samples, slides, and pictures supplied by the teacher with at least 80% accuracy.
- * identify four known sculpting methods from samples, slides, and pictures supplied by the teacher with at least 80% accuracy.
- * identify three styles in various sculptures from samples, slides, and pictures supplied by the teacher with at least 80% accuracy.

B. LOW RELIEF - optional

DEFINITION:

A method of producing sculpture wherein the objects used remain close to the background surface.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * define in writing the term "low relief."
- * describe in one paragraph how low relief sculpture was used in art of the past.

- * construct a project in low relief through the process of repousse, plaster relief, etc.
- * differentiate between low relief sculpture and sculpture in the round by identifying six examples of sculpture as either low relief or sculpture in the round.

C. CONSTRUCTIONS - optional

DEFINITION:

A sculptural form combining various materials, such as: nails, wire, and scrap materials.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * define in writing the term "construction" as it applies to sculpture.
- * construct a sculptural form applying the basic principles of three-dimensional design (rhythm, balance, contrast, etc.) selecting materials that will give the sculpture a variety in textural surfaces.

D. MODELING - optional

DEFINITION:

The three-dimensional representation of forms by means of some plastic material, usually clay. The opposite of carving.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * define the meaning of the term "modeling."
- * model a sculptural form applying the basic principles of three-dimensional design and emphasizing in particular one design principle selected by the teacher.

E. CARVING - optional

DEFINITION:

A sculptural process involving the subtractive method of completing a sculptural form.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * define the term "carving."
- * produce a sculptural form in which parts of the original object were cut away to achieve a new mass. Emphasize in particular one design principle selected by the teacher.
- * list three materials suited for carving (plastic, wood, stone, fire brick).

F. MOBILES - optional

DEFINITION:

A type of sculpture in which the parts move.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * define in writing the term "mobile."
- * construct a free-moving sculptural form, demonstrating good design principles (rhythm, balance, contrast, etc.) and emphasizing the principles of balance.

G. PAPER-MACHE - optional

DEFINITION:

A sculptural form using the modeling method and using as a basic material a substance made of paper pulp conditioned with sizing or paste.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * define the term "paper-mache."
- * produce a three-dimensional form in paper-mache, which demonstrates good design principles and emphasizes in particular one principle selected by the teacher.
- * list three materials necessary for work in this media (paper, wheat paste, wire for armature).

PART II - CERAMICS

Required: None

Optional: Any experiences

DEFINITION:

Refers commonly to pottery or pots and sculpture which have been fashioned from earth clay. Usually this process involves the application of glazes and the firing of pots or sculpture in a kiln.

MATERIALS:

- | | | |
|--|-------------------------|-------------------|
| 1. clay | 6. vermiculite | 11. pottery wheel |
| 2. sand | 7. coffee grounds | 12. kiln |
| 3. grog | 8. elephant ear sponges | 13. rolling pins |
| 4. glaze | 9. modeling tools | |
| 5. found objects for texture exploration | 10. plastic bags | |

A. FUNCTIONAL DESIGN - optional

DEFINITION:

Creation of a project, from clay, which serves a useful purpose, i.e. pendant, bowl, trivet.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * produce two projects of a functional type (bowl, vase, trivet, etc.). Make the pieces artistic as well as useful by using decorative techniques demonstrated by the teacher. One decorative technique will be that of texturing.
- * when shown the shapes of four ceramic containers, state in writing the method best suited to the construction of each. (coil-a bowl with curved sides; slab-a container with straight sides, etc.)
- * identify each of ten ceramic pieces as either functional pottery or sculptural form (art for art's sake) with 90% accuracy.
- * define vocabulary terms which have been presented by the teacher.

B. SCULPTURAL (NON-FUNCTIONAL) DESIGN - optional

DEFINITION:

Creation of a project from clay which has no practical use but which may be enjoyed as a piece of art for its pleasing form and texture.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * create a ceramic sculptural form, using the principles of design (rhythm, balance, etc.) and letting the strength of the material influence the design. (Clay sculpture should be compact and without small, thin extensions)

PART III - JEWELRY

Required: None

Optional: Any experiences

DEFINITION:

The art of creating two or three-dimensional forms that may appear to be solid or linear and are usually worn, i.e. rings, bracelet, pendant.

MATERIALS:

- | | | |
|--------------------------|----------------|-----------------|
| 1. enamels | 5. yarn-string | 9. gum solution |
| 2. paper and wheat paste | 6. wire | 10. thread |
| 3. macaroni | 7. copper | 11. containers |
| 4. clay | 8. kiln | 12. scissors |

A. ENAMELING - optional

DEFINITION:

A method used to decorate metal wherein a glasslike substance is melted and then cooled to make a smooth hard surface. Different colors of enamel are used.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * produce an enameled piece; pin, tie-tack, pendant.
- * define vocabulary terms which have been presented by the teacher (flux, finding, enamel, thread, trivet, kiln, etc.) with 90% accuracy.
- * identify works of enameling as Egyptian, Turkish, or Babylonian.

B. PAPER-MACHE - optional

DEFINITION:

A method of producing jewelry using a substance made of paper pulp conditioned with sizing or paste.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * design and create jewelry from paper-mache using the principles of good design and applying decoration through painting.
- * describe in one paragraph the significance of paper-mache jewelry in our pop culture, after a class discussion.

C. WIRE - optional

DEFINITION:

The method of producing jewelry by using various types and sizes of wire.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * design and create jewelry from wire, (ring, pin, belt, bracelet).
- * describe six samples of wire supplied by the teacher in terms of material, gauge, and strength.
- * produce two jewelry shapes related to a natural form, and using good design principles.

THREE-DIMENSIONAL DESIGN SUGGESTED ACTIVITIES

PART I - SCULPTURE

1. Arrange found objects into a low relief sculpture that may be used as both sculpture and printing base.
2. View and discuss slides showing low relief sculpture from art of the past.
3. Working from a predetermined design use various types of nails alone and with string to produce a low relief sculpture.
4. Produce a repousse from copper or aluminum foil in low relief.
5. Using plaster, fire brick, foam glass, or pariscraft, produce a standing sculpture related to natural forms.
6. Select at least two materials of contrasting textures and construct a standing sculpture.
7. From scraps of sheetmetal, foil, telephone, and brass wire do an additive sculpture of a face or mask that would be mounted on a wooden base.
8. Produce a low relief plaster plaque using birds, fish, or insects as themes. Oil stain may be used for color.
9. Use telephone or slightly heavier wire to produce a contour delineated form, free standing.
10. Do a small plaster sculpture emphasizing texture and form.
11. Using firing clay, produce pieces using both additive and subtractive processes. Subject matter could include: animal forms, figures, or a bust.
12. View and discuss slides of sculpture with particular reference to the elements and principles of design involved.
13. Discuss and view sculptures that have a definite emotional impact.
14. View and discuss slides of major sculptors in the history of art and discuss each sculpture shown defining whether it is low relief, high relief, free standing, a mobile, or stabile and designating whether it is abstract, realistic or non-objective. Also designate pieces of sculpture according to the method used in construction.
15. Incorporate paper-mache and cardboard in producing a mask that might emphasize a specific mood. The mask can be decorated with paint or found objects.
16. Make a mobile using as a theme some element of contemporary culture by painting on, decorating, or drawing on pieces of cardboard used in the mobile.
17. Using pieces of scrap metal or found objects, construct a mobile that becomes a "sound" mobile.

PART II - CERAMICS

1. Design a pot using the pinch method.
2. Design a pot using the coil method, using incised line as a decorative technique.
3. Design a pot using the slab method, and have some area of the pot decorated with a texture.
4. Learn how to throw a pot on the wheel.
5. Construct a sculpture using the modeling method.
6. Use a variety of objects to create texture.
7. Make tiles to create a mosaic.
8. Discuss the important developments in the history of pottery making.
9. Consider mat, majolica, transparent, and textured glazes, select the most appropriate and apply it to finish ceramic pieces.

PART III - JEWELRY

1. Using small pre cut copper shapes, enamel a piece that can be used as a pendant or pin.
2. View slides showing enameling work of various cultures (Egyptian, Turkish, Babylonian).
3. Discuss the elements of art and principles of design as they appear in examples of well-designed jewelry.
4. Construct several pieces of jewelry from paper-mache whose design might arise from the pop culture.
5. Demonstrate various method of producing rings, bracelets, and belts using various types of wire (copper, telephone, brass).
6. Combine an enameled piece of copper with a wire base on a background for a pin.

UNIT III - COMMERCIAL ART

Required: Experiences A and B

Optional: All others

DEFINITION:

That kind of art which depicts a product, a service, or an idea so that viewers are impressed. The arts of commerce are directed toward effective selling.

UNIT OBJECTIVES:

The student will be able to:

- * differentiate between good and poor package design.
- * verbally state two purposes for which posters are designed.
- * describe in three to five paragraphs some of the psychological motivations presented in advertising in order to influence people to buy a product.
- * differentiate between good and poor layouts for magazine advertising.
- * apply the principles of design in order to create at least one piece of commercial art which demands attention from the observer.

MATERIALS:

<u>Lettering</u>	<u>Poster Design</u>	<u>Advertising Layout</u>	<u>Packaging</u>
1. construction paper	1. construction paper	1. magazines	1. construction paper
2. drawing paper	2. tissue paper	2. glue	2. tissue paper
3. stencils	3. poster board	3. scissors	3. mat board
4. cut letters	4. paints & markers	4. pens or markers	4. bags
5. lettering examples	5. glue	5. ink	5. boxes
6. pens	6. scissors	6. drawing paper	6. glue
7. brushes	7. polymer medium		7. scissors
8. inks			8. paints & markers
9. rulers			9. polymer medium
10. compass			
11. paints			

A. LETTERING - required

DEFINITION:

Lettering is the use of artistic representations of the symbols of a language.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * distinguish between different lettering styles.
- * produce at least three simple lettering projects which will demonstrate ability to reproduce a different lettering style for each project.

- * locate and display three examples of calligraphy used for communication in our society and/or preceding cultures (biblical design, script design, etc.).

B. POSTER DESIGN - required

DEFINITION:

The ability to relay a message or idea through the intelligent use of the elements of art and principles of design.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * produce a poster which will sell a product, a service, or an idea, applying the basic principles of color and design, and using one of the various methods which can be used to produce a poster.
- * define the purpose for using posters.

C. ADVERTISING LAYOUT - optional

DEFINITION:

Arrangement of printed and photographic materials on a page.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * demonstrate the ability to use color and design to devise a page layout which tries to sell a specific item, using contrast or emphasis as the major design principle.
- * describe in one or two paragraphs the function of the advertising artist in our society.

D. PACKAGING - optional

DEFINITION:

The wrapping of a product or item to advertise it or give it a decorative covering.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * describe in at least one paragraph why packaging should be considered an art form.
- * illustrate examples of good and poor package design by selecting one example of each and briefly describing to the class why he made his selection based upon the criteria of color and design.
- * produce a packaging design project (gift wrapping, label, tote bag, etc.).

COMMERCIAL ART SUGGESTED ACTIVITIES

LETTERING

1. Demonstrate how to make cut letters from folded squares of construction paper.
2. Design a one-word poster, using a drawing, picture, etc. that is symbolic of that word.
3. Practice various lettering styles, using wide-tip pens.
4. Do an advertising design for a record album cover.

POSTER DESIGN

1. Design a poster using some social comment as a theme and cut paper as the medium.
2. Design a poster which makes use of the process of collage.

ADVERTISING LAYOUT

1. Select a poor advertising layout from a magazine. Cut the advertisement apart and re-arrange the areas to form a better layout.
2. Invent a product and do an advertising layout for a magazine page.
3. Do a layout for a billboard design.
4. Having studied how to draw a figure, make several sketches of fashion design for a newspaper page.

PACKAGING

1. Construct a design for wrapping paper and complete the project by wrapping a gift box.
2. Design a tote bag for a major department store.
3. Design a package for a particular product, i.e. toothpaste, cereal box, etc.
4. Cover a box using a photage method and limit the idea for the box to one theme. This can be a very decorative item for a coffee table, etc.

UNIT IV - ARCHITECTURE AND INTERIOR DESIGN

DEFINITION:

Architecture and interior design are the artistic elements necessary to make a building serve a specific conceived purpose. The artistic elements must consider human needs, organization of space, appropriate materials, and methods of construction.

UNIT OBJECTIVES:

The student will be able to:

- * construct a set of at least four criteria for evaluating the artistic quality of architecture and/or interior decorations.
- * name at least three major factors that must be considered by an architect and/or an interior designer when beginning a project.

PART I - ARCHITECTURE

Required: None

Optional: Any experiences

DEFINITION:

Architecture is the design and construction of buildings in order to enclose usable space. It should take into consideration human needs, organization of space, materials to be used, and methods of construction.

MATERIALS:

- | | | |
|-----------------------|-------------|--------------|
| 1. construction paper | 6. rulers | 11. T-square |
| 2. balsa wood | 7. scissors | 12. pencils |
| 3. sponge | 8. glue | 13. pens |
| 4. tracing paper | 9. paints | 14. ink |
| 5. cardboard | 10. compass | |

A. DWELLING OR COMMERCIAL BUILDINGS - optional

DEFINITION:

Pertains to homes, schools, offices, banks, stores, etc.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * state a specific need for some type of building, construct a 3-D model for a building of that type and suggest materials appropriate for the building. Construct a landscaping layout for the building and name the materials that would be utilized.

B. FLOOR PLANNING - optional

DEFINITION:

The use of map-like drawings of rooms to show proper placement of windows, doors, furniture, etc.

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * describe the importance of the floor plan and how it affects the exterior design.
- * produce a floor plan to scale ($1/2'' = 1'$ or other scale approved by the teacher) showing traffic areas in and around a single room.

PART II - INTERIOR DESIGN

optional

DEFINITION:

Interior design is the art of beautifying the space inside a structure through the application of the elements of art and principles of design.

MATERIALS:

- | | | |
|-----------------------|----------------|--------------|
| 1. construction paper | 6. cardboard | 11. paint |
| 2. drawing paper | 7. matte board | 12. compass |
| 3. balsa wood | 8. rulers | 13. T-square |
| 4. sponges | 9. scissors | |
| 5. tracing paper | 10. glue | |

BEHAVIORAL OBJECTIVES:

The student will be able to:

- * select and display at least ten pictures of well-designed furniture from magazines.
- * design and execute a rendering of one piece of furniture.
- * list materials being used in contemporary furniture design.
- * render an interior elevation of one room using color to create a specific mood or atmosphere.

ARCHITECTURE AND INTERIOR DESIGN SUGGESTED ACTIVITIES

PART I - ARCHITECTURE

1. Using various materials, construct a design for a dwelling or commercial building.
2. From all of the buildings collected, plan roads, parks, etc. and construct a city.
3. Using sponges, paints, etc. landscape each building to enhance the architectural beauty.
4. Using various pictures of buildings from magazines, cut out around the outline and reassemble on paper a new city.
5. Acquire a basic knowledge of architectural styles, i. e. Greek, Roman, Gothic, Modern, etc. by collecting pictures of various styles and naming each style.
6. Understand the mathematics involved in architecture by doing floor plans for a building.

PART II - INTERIOR DESIGN

1. Using interior design magazines for reference books, cut out furniture designs of several different periods and arrange them on a page so that all of the pieces could work well together in one room.
2. Do a collage with fabric swatches, paint samples, etc. showing the variety of textural qualities in a room.
3. Draw a wall elevation and use tempera paints to add color.
4. Design a piece of furniture, i. e. table, chair, cabinet, etc.
5. Through the use of some printing technique, design a fabric using an overall pattern.
6. Using geometric shapes of various sizes, arrange them in a well-designed way on a background as if it were an arrangement for a gallery wall.

UNIT V - INDUSTRIAL DESIGN

optional

DEFINITION:

The design of objects for machine production.

UNIT OBJECTIVES:

The student will be able to:

- * distinguish between industrial design and other types of art by identifying pictures of industrially designed objects at least 90% of the time.
- * describe in one paragraph the vocational possibilities of an industrial designer.
- * select, from a group of pictures of any one item (electric irons, dishes, automobiles, stereos, chairs) those which are well designed and state why.
- * state the necessary steps which must be taken to design an item for machine production.

INDUSTRIAL DESIGN SUGGESTED ACTIVITIES

1. Do a montage of your favorite car.
2. Make several designs for spaceships. Cut out and glue on black background paper.
3. Cut out various parts of different vehicles; ship, plane, train, etc. and glue them all back together to make one unusual vehicle.
4. Redesign a control panel for a car.
5. Design a car showing views of the front grill, the back, and the side.
6. Construct car models from balsa wood.
7. Discuss the importance of function in industrial design.
8. Discuss the importance of esthetics in industrial design.
9. Design and construct a working model of a musical instrument.
10. Discuss the steps necessary for designing an item for machine production (1) fact finding, (2) designing, (3) testing working models, (4) redesigning for esthetic value).

ART SUPPLIES AND USES

Aggregate (perlite, zonolite, vermiculite, terra-lite)	Mix any of these in plaster of paris to promote textural effects and ease in carving.
Applicator sticks	For constructions, stables, mobiles, collages.
Balsa wood	In blocks or sheets for carving or construction.
Baren hand press	Device for taking a print.
Beaverboard (Upson board) Available in sheets 4' x 8' and 1/4 or 3/8 inches thick	For use as sketching or drawing boards, or as protection for desk or table tops. Secure edges by overlapping with 3/4" masking tape. Coat with latex paint if desired.
Brayers	Rubber rollers in neoprene or soft gum for inking in printmaking.
Brilliant (alphacolor)	Semi-moist watercolor cakes. Opaque.
Burlap (assorted colors)	For stitchery projects, applique, or for use in displays.
Carving wax	Available in blocks and assorted colors for sculpture projects.
Cellotex, 1/2 inch thick	As a working surface for reed, stick, or straw stables.
Cement (Testor Formula AA, fast drying airplane glue)	As an adhesive for straw, stick, reed, or toothpick constructions.
Craypas	Oil pastel medium for picture making, for murals and designing; oil pastels are now available from several arts and crafts firms.
Crea-stone	Cast stone mix for carving projects.
Dextrin	Adhesive in powder form; add 5 to 10 percent to earth clay to achieve hardening without firing.
Duco cement	For effective gluing of parts in con- struction projects.
Easycurve board	For constructions where a strong yet pliable cardboard is needed.
Featherstone	Grained volcanic ash for carving; lightweight, porous; gloves are recommended during carving projects.

Firebrick	A lightweight, porous refractory brick for carving projects.
Foamglass	Carving medium, black, fine-grain cellular glass; a well-ventilated working area is necessary.
Formaldehyde	A few drops in liquid media (tempera, fingerpaint) will prevent souring. <u>Phenol</u> can be substituted for similar results.
Gesso	Plaster of Paris solution conditioned with glue; apply to paper-mache sculpture for a smooth painting surface.
Glycerin	Mix with honey and powder tempera to make a monoprint medium.
Hyplar medium	For adhering tissue in collages or paper-mache constructions.
Ink platen	Laminated plastic surface for inking in print-making projects: 10" by 12" or 12" by 15" sizes.
Laundry starch	For applying colored tissue in collage process.
Masonite	For working surfaces in clay projects (use tempered 12" by 12" pieces varnished or lacquered), for sketching boards, for surface support in rinse-off process of tempera batiks, for table or desk tops.
Mat knife	For cutting mats or mounts
Niji	Oil pastels for picture making, designing.
Paraffin	For coating cardboard boxes prior to pouring plaster of Paris mold; in sheets for printmaking surfaces.
Paris craft	Plaster-impregnated gauze available in varied widths for 3-D constructions over armatures.
Pastoil	Oil pastels for painting and picture making.
Pentel	Water-soluble, fast drying oil paints; also oil pastels of same brand.
Plaster of Paris	Sift into water for making sculpture molds, reliefs, spoon jewelry, applied sculpture, or printmaking surfaces.
Polytemps	Polymer tempera in semi-moist cakes; opaque, matte finish; snap-on lids.

Press (Universal)	For heavy-duty printmaking; table model; two interchangeable beds, one flat, one for type-high block; cushion roller; many other models available from same source.
PVA (Poly Vinyl Acetate)	Adhesive with many uses such as adhering plastic tile or tessera to glass.
Railroad Board	A glossy surface cardboard available in assorted colors; recommended for background paper in multi-crayon engravings.
Rub'n' Buff	Metallic finishes and varied patinas for sculpture and construction projects.
Sculpmetal	Metal in paste form which can be applied as patina over wire, plaster of Paris, or paper-mache sculptures; burnish with steel wool.
Sculpstone	Boulder size blocks of carving material; available in pure white, translucent or cream color; slight grain and texture.
Shreddimix	A paper-mache mix which can be molded and pressed into forms.
Sloyd knife	The short-bladed version is recommended for carving projects, for crayon and multi-crayon engraving technique.
Tempera blocks (Reeves)	Tempera in solid form in six intermixable colors; Tidy Tubs of semi-solid water-color cakes available from same source.
Tissue paper	Available in many colors for use in tissue collage, mixed-media collage, surface decoration on paper-mache sculptures.
Transfer paper	White dressmaker's carbon for use in transferring preliminary sketches to dark surfaces as in crayon engraving process.
White liquid glues	Elmer's, Wilhold, Sobo for general use in various projects.
X-ray plates (discards)	For acetate engravings; must be cleaned first by rinsing in laundry bleach.

ART GLOSSARY

Abstract art	an interpretation that expresses the essence of a figure, object, or place in line, geometric forms, or planes with little regard for its natural appearance.
Acetone	a solvent for plastics.
Aesthetic	appreciative of, or responsive to, the beautiful in art or nature.
Alcohol	a solvent for shellac (methanol or shellacol).
Armature	framework used to support modeling substances such as clay, paper-mache, or plaster (usually made of wood, metal, or wire mesh).
Asymmetric	a balance in art composition based on an informal or occult relationship.
Balsa	a strong, light wood for carving, construction, model building, or for collages (available in sheets, strips, or blocks).
Baren	a Japanese product used as a pressure device in rubbing the paper when taking a woodblock print.
Bas-relief	low relief sculpture (the opposite of incised relief).
Bat	a flat, level plaster slab used to absorb moisture from wet clay. (A bat can be easily cast by pouring prepared plaster of Paris into a vaseline-coated rubberized dishpan.)
Batik	a method of creating colored designs on fabric by coating with wax those areas not to be dyed (term also used to describe resist techniques).
Biomorphic	related to life or living organisms.
Bisque or biscuit	unglazed pottery after first firing.
Blot drawing	the practice of evolving a composition from the forms suggested by allowing a few blots of ink or color to fall at random on a sheet of paper.
Brayer	rubber roller used in inking printing blocks (gelatin brayers are also available).
Bronze	metal used for casting sculpture. A substance which can also be hammered into shapes.
Burin or graver	the principal tool used in engraving on wood or metal to plough the lines out of the surface of the plate or block.

Burnish	to make smooth or shinny by rubbing or polishing action.
Burr	a rough ridge in metal, clay, or other substances created by a gouging tool passing through the surface area.
Charcoal	black marker made from twigs of willow or vine which have been charred. Charcoal is sometimes used for drawings on paper, but its principal use is for making the preliminary drawings on walls or canvases as the first stage in a painting.
Chairosuro (Italian)	as generally used, the balance of light and shadow in a picture and the skill shown by the painter in the management of shadows.
Chipboard	heavy cardboard, usually gray, for use in painting, collage, construction, and cardboard prints.
Chroma	another designation for color or hue.
Collage	composition made by assembling, pasting, and gluing materials to a surface (can be combined with drawing, painting, and glazing).
Colors	<u>primary</u> -- red, yellow, blue; three basic hues which cannot be produced by a mixture of pigments. <u>secondary</u> -- orange, green, purple; colors achieved by mixing primaries. <u>tertiary</u> -- colors derived by mixing secondaries; sometimes called intermediate hues. <u>analogous</u> -- colors, closely related, neighbors on the color wheel--yellow, yellow-orange and red, for example. <u>complementary</u> -- colors opposite each other on the color wheel--sharply contrasting hues. <u>triad</u> -- color equidistant from each other on the color wheel. <u>warm</u> -- colors usually associated with fire, sun, and earth -- red, orange, brown. <u>cool</u> -- colors usually associated with water, sky, spring, and foliage--green, blue, turquoise.
Composition	the art of combining the elements of a picture or other work of art into a satisfactory visual whole; in art, the whole is much more than the sum of the parts.
Cones	miniature clay pyramids which melt at a given temperature and measure the heat during kiln firing.
Contour	a line drawing delineating the external characteristics or boundaries of a shape or form.
Coping saw	a small hand saw used to cut circular and irregular shapes in plywood, Upson board, masonite, etc.
Design	an ordered, aesthetic arrangement of one or more of the components of art: line, value, shape, form, color, or texture.

Dowel	a thin pole of wood available in graded dimensions.
Empathy	the projection of one's personality into the object of contemplation, a feeling-into.
Emphasis	a principle in design or composition which connotes importance or significance. It often implies both dominance and subordination.
Encaustic	a painting technique in which colors are mixed with wax and applied to a surface.
Engobe	liquid clay or slip applied as color for surface decoration in ceramics; should be applied while clay is damp.
Engraving	the process of incising or scratching into metal or other prepared surfaces with a sharp tool.
Expression	in art, a subjective interpretation of sensations, emotions, or ideas, rather than of actual appearances.
Expressionism	a style of exaggeration and distortion of line and color; a deliberate abandonment of naturalism in favor of a style of greater emotional impact.
Fixatif	a commercial preparation in liquid or spray form used to protect easily-smudged surfaces.
Flux	a material applied to a point to be soldered to prevent oxides from forming when the metal is heated.
Focal point	a point or spot of interest in a composition where the observer's eye comes to rest.
Foot	in ceramics the foot of a pot.
Form	usually a sculptural or three-dimensional object defined by its characteristic contour.
"Found" object	any kind of object, such as a shell found on a walk. "Found" objects can be used as components in a work of art.
Fresco	a painting on freshly applied plaster (true fresco).
Frottage	a design created by rubbing an oil or wax crayon on thin paper placed over objects with raised surface qualities, such as reliefs, mosaics, collages, or natural forms such as feathers, leaves, or wood grains.
Gelatin	transparent theatrical color modulator available in multiple colors.
Genre	compositions which emphasize everyday events.
Gesso	the name given to the ground used in tempera painting and in certain types of oil painting. It is a dense and brilliantly white ground with a high degree of absorbancy.

Glaze	a transparent or opaque surface finish applied to ceramic or metalware.
Glazing	the process of applying a transparent layer of oil paint over a solid one so that the color of the first is modified.
Gouache	an opaque watercolor paint (known to many people as poster paint).
Greenware	unfired ceramic ware; leather hard stage, when clay is firm but not quite fully dry.
Grog	fired clay ground to a powder; provides porosity and texture in clay pieces to be fired.
Ground	the surface on which painting is made.
Hatching	a system for building up tones or shadows by using a series of lines at various angles (cross-hatching).
Horizon line	an imaginary line, usually at the eye level of the observer, where the sky seems to meet the earth.
Hue	color or chroma.
Impasto	a particularly thick or heavy application of paint.
Impressionism	the derisive name given to the most important artistic phenomenon of the 19th century and the first of the Modern Movements. The name was derived from a picture by Monet, <i>Impression, Sunrise</i> (1872).
Intaglio	an engraved design, the opposite of relief.
Intensity	in reference to color, its brightness or dullness.
Kiln	(pronounced "kill") an oven or furnace for drying, firing, or glazing ceramic ware or metal enamelled ware.
Kiln wash	a protective coating that prevents excessive glaze from sticking to kiln shelves.
Line	a mark made by a moving point.
Linear composition	a composition which depends for its effect on the pattern made by the outlines of the forms represented, rather than on the masses of tone and color.
Lithography	a process of printing from a stone or prepared metal plate involving the use of a grease crayon and ink.
Local color	the positive or natural color of an object, for example, leaf-green, lemon-yellow, sky-blue.
Masonite	a pressed board made from steam-exploded wood fibers; can be used for drawing boards, clay boards, table tops, inking surfaces, and construction projects.

Mass	a large form or substantial area of color or value.
Mat board	a heavy poster board used for mounting pictures, specimens, and other displays.
Matte (or mat)	a term describing a dull, flat, nonglassy surface or sheen.
Medium	any material used for art expression, such as clay, paint, wood, or metal.
Mobile	a kind of sculpture in which the parts move; usually of metal.
Modelling	the three-dimensional representation of forms by means of some plastic material, usually clay. The opposite of carving.
Monochromatic	referring to one-color interpretation.
Monoprint	a type of surface printing in which the design is created on a hard surface such as glass with oil, ink, or finger-paint. The composition is then transferred to the paper by contact.
Montage	the sticking of one layer over another, especially as in photomontage when photographs of objects are applied to a photograph of an unusual or incongruous background.
Mosaic	a design or composition formed by the planned juxtaposition of clay, plastic or glass tesserae cemented in grout or mortar.
Motif	center or dominant theme or feature.
Mural	a wall painting, usually performing an architectonic function.
Nonobjective art	expressions of pure form design which bear no resemblance to natural objects.
Paper-mache	a substance made of paper pulp conditioned with sizing or paste.
Pastel	another name for colored chalk or description for the tint of a color.
Patina	the greenish incrustation on the surface of old bronze. It is esteemed for its own sake, and the word has had its meaning extended to cover all forms of mellowing with age.
Peeling	separation of slip from surface of pot during firing.
Perspective	a system for the representation of three-dimensional objects in spatial recession on a two-dimensional surface.
Picture plane	the extreme front edge of the imaginary space in a picture.

Plaster of Paris	a white powder (calcium sulfate) which, when mixed with water, forms quick-setting casting or construction material; also used for clay bats.
Plasticity	the quality of appearing three-dimensional.
Positive-negative	positive areas in a composition are definite forms and shapes; negative areas are the unoccupied or empty spaces.
Priming	the first coat on which all subsequent paint layers are applied. For oil-painting on canvas, the sized canvas is usually primed with white lead or gesso.
Proportion	the relation of one part to a whole or to other parts.
Pyrometer	a device for measuring the temperature in kiln firing.
Radiation	divergent lines, forms, or colors emanating from a central point of interest.
Raffia	a palm fiber available in a wide range of colors for use in weaving and construction.
Recession	the name given to the phenomenon of objects in a picture appearing to recede into the depth of the imaginary picture space.
Relief	sculpture which is not free-standing, and in aspect approximates the condition of painting. See base of incised relief.
Repousse	metal work in which the design is hammered into a relief form from the reverse side.
Rhythm	an ordered movement created by the repetition of pictorial elements.
Rubber cement	a clean, quick-drying, latex type of cement or glue.
Scoring	to mark with grooves using an edged tool--as in paper sculpture or clay welding.
Scumble	a painting term referring to the softening of a color by the application of another opaque color over it.
Slip	clay mixed with water to consistency of cream. Used like glue to fasten pieces or surfaces of clay together. Also can be used in clay decoration and incised reliefs.
Stabile	a design in space made of wire, string, or other affinitive materials, mounted on a base.
Stained glass	consists of designs or figures made from pieces of colored glass held together by strips of lead, which themselves form the outlines of a design partly independent of the colored patches.

Stump	a cigar-shaped roll of paper, sharply pointed at each end, which is used to rub charcoal or chalk drawings so as to obtain very delicate transitions of tone.
Symbol	in art, the representation of an object, idea, or quality through an intermediate figure, sign or geometric character.
Tactile	referring to the sense of touch.
Tempera	an opaque, water-soluble paint in which the pigment is mixed with an albuminous substance.
Terra cotta	a red earth-colored clay body with a high grog content.
Tessera	a small, geometric segment of glass, marble, plastic, stone, or similar material used in mosaic work.
Texture	the actual and/or visual feel of a surface; the representation of the tactile character of a given material.
Tint	a gradation of a color achieved by mixing it with white pigment or diluting it with a solvent.
Value	an attribute of color, its lightness or darkness; for example, the values of red might range from pink to maroon.
Vanishing point	in perspective drawings, a point or points to which all lines recede.
Vermiculite	a form of mica or insulation material, generally used as an aggregate in plaster of Paris carving blocks or relief molds.
Vitrification	the process of becoming glass-like, as in a glaze, or nonporous, as in ceramics.
Volume	in art, usually a form or mass with three-dimensional or solid implications.
Wedging	a method of preparing clay by kneading it to expel air pockets.
Welding	in clay modeling, the process of adhering two pieces of clay with slip and/or scoring procedures.

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